



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
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and  
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# Yngwie Malmsteen

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### NOTATION LEGEND

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# Perpetual

By Yngwie J. Malmsteen

## A Intro

Tune down 1/2 step (lowest to highest: Eb, Ab, D $\flat$ , G $\flat$ , B $\flat$ , E $\flat$ )

Andante ( $\text{♩} = 72$ )

N.C. (A $\flat$ 7)

Gtr. 3 *f* grad slide P.M. P.M. P.M. w/bar C/E w/bar G F#5

T  
A  
B

8va N.C. (F5) C/E loco w/bar G5

*mf* w/delay 1/2 *mp* *mf* *mp* full (delay off) w/bar

14 19 (10-19) 18 (10) 14 14-12 14

1/2 volume swell  
\*\* Length of delay = 1/2

F#5 8va C/E w/bar G N.C. (F#7) F#5 G5

(w/delay) full w/bar P.M. P.M.

12 (12) 15

N.C. (F#7) F#5 E5 (F#7) F#5 G5 (A $\flat$ 7)

P.M. P.M. P.M. P.M. P.M.

4 5 4 4 2 2 4 5 4 4 2 2 4 5 4 7 5 6 6 6

0 2 3 0 2 2 2 2 0 4 4 0 0 2 2 2 2 0 0 6 6 4 7 7 5 0 6 6

F#5 G E5 F#5 N.C.

F#5 G E5 F#5 N.C.

F#5 G E5 F#5 N.C.

**B**

Gtr. 1 *8va*

Gtr. 2 *ff*

1/2

1/2

1/2

10 (10) 18 (10) 14 14 12  
15 (19) 18 (19) 15 15 14 15  
18 15 18 15 10 17  
15 (15) 15 12 12 15 15 (15)  
14 14 10 15 (10)  
10 (10) 18 (10) 14 14 12  
15 (19) 18 (19) 15 15 14 15  
18 15 18 15 10 17  
15 (15) 15 12 12 15 15 (15)  
14 14 10 15 (10)  
10 (10) 18 (10) 14 14 12  
15 (19) 18 (19) 15 15 14 15  
18 15 18 15 10 17  
15 (15) 15 12 12 15 15 (15)  
14 14 10 15 (10)

Note: To provide option of playing harmonies on one guitar, Gtr. 2 has been repositioned in TAB section (lines actually played in the 13th and 11th positions on recording).

4 5 2 4  
2 3 0 2

14

4 5 2 4  
2 3 0 2

14

8va F#5 G E5 F#5 N.C.

F#5 G E5

F#5 N.C.

1/2

10 (13) 15 12 12 15 15 (15)  
16 14 14 10 10  
19 10 19 12 19 10 15 10  
20 19 20 20 20 19 20 17 17 10  
15 10 15 15 15 15 15 15  
14 15 17 19 19 17 15 14  
19 10 10 19 12 10 10 18

4 5 2 4  
2 3 0 2

14

4 5 2 4  
2 3 0 2

14

F#5 G5 E

F#5 G

F#5 G5 E

F#5

1/2

1/2

1/2

1/2

19 18 19 15 19 19 19 19  
20 19 20 17 20 19 20 17 17 15  
19 18 10 19 15 14  
19 18 19 15 19 19 19 19  
20 19 20 17 20 19 20 17 17 15  
19 10 10 15 15 15 15 15  
14 15 17 19 19 17 15 14  
15 15 10 19 19 10 10 15

4 5 2 4  
2 3 0 2

14

4 5 2 4  
2 3 0 2

14

N.C.  
(A107)

8va

**C**

B5

loco

Solo Gtr.

3 7:4 6:4

Solo Gtr. (Gtrs. 1 & 2 (acet))

lay back --- 4

1/2

12 14 15 12 14 15 14 12 14 12 11 14 12 11 14

12 10 12 12

full full

P.M.

P.M.

11 11

A musical score for guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). It features various chords above the staff: N.C. (G), F(sus4), F#, Bm, and A. Performance markings include "8va" (octave up), "loco" (local), and "full". Rhythmic values like "3v" and "6:4" are indicated. The bottom staff shows fret numbers for each note. The piece ends with a double bar line and the initials "P.M.".

(G) C/E G5 N.C. (F#7) F#5 G5

Gtr. 3

Gtr. 3 (Solo Gtr. tacet)

full full

P.M. P.M.

(F#7) F#5 E5 (F#7) F#5 G5 (A#7)

P.M. P.M. P.M. P.M. P.M. P.M.

**D** F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va (Gtr. 3 repeats Fig. 12 simile)

1/2 1/2 1/2

F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va

1/2 tr

F#5 G5 E5 F#5 N.C. F#5 G5 E5 F#5 N.C.

8va loco

tr 1/2 1/2

6:4 7:4 8:4



N.C.  
(A<sup>7</sup>7)

Gtr. 3 C/E

8va

G

5 2nd fr.  
6 3rd fr.

Solo Gtr. (w/delay)

P.M.

E F#5 G F#5 E5 F#5 G5

8va

grad. release

tr

Gtr. 1

Gtr. 2

P.M.

C/E

8va

G

(F#17)

G5

(delay off)

7:4

6:4

6:4

7:4

6:4

3

Gtr. 3 (Gtrs. 1 & 2 tacet)

w/bar

P.M.

(F#7)  
 8va  
 E5  
 11 12 14 11 12 14 13 12 14 16 14 13 14 12 13 14 12 21 1 2 21 1 21 11  
 P.M.  
 4 5 4 4 2 2 2 2

(F#7) G5  
8va

The musical score is presented in three systems. The first system contains the piano and voice staves. The piano part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a complex, arpeggiated accompaniment with various rhythmic groupings indicated by brackets: 6:4, 3, 7:4, 6:4, 7:4, 7:4, and 3. The voice part is in treble clef, one octave higher than the piano part, and includes a 'full' dynamic marking. The second system shows the guitar accompaniment in treble clef, with a key signature of one sharp and a 4/4 time signature. It features a series of chords and arpeggios, with a 'P.M.' (Palm Mute) marking. The third system shows the guitar accompaniment in bass clef, with a key signature of one sharp and a 4/4 time signature. It features a series of chords and arpeggios, with a 'P.M.' (Palm Mute) marking.

N.C.  
(F#7)  
8va

E5 (F#7)  
(Gtr. 3 continuous simile)

G5  
8va

6:4 6:4 5:4 loco

\* delay on "a" echos

full

\* delay length = 5  
50% "wet" with single repeats in mono

\*\* portion of melody consisting of echos shown in parentheses.

P.M.

(F#7) 8va E5 (F#7) G5

10(15)15 15 (15)19(10) 21(19)10 (21)10(10)21(10)10 (10)15 (15) 20 15 (19)17 21 21 21 21 12 14 12 14 12 14

1/2 1/2 1 1/2 1/2

full (w/delay)

\* Delay switches to stereo in mix and echos cease to be combined into a unified melody with "dry" guitar.

(F#7) E5 (F#7) G5  
 Sva

(F#7) E5 (F#7) G5

8va

loco

The musical score is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff: (F#7), E5, (F#7), and G5. A 'loco' marking is placed above the staff in the middle. A '8va' marking is placed above the first measure. The fretboard diagram below the staff shows the fret numbers for each finger (1-4) for each note. The diagram is divided into two systems, each with four measures. The first system shows fret numbers for measures 1-4, and the second system shows fret numbers for measures 5-8. The fret numbers are: Measure 1: 12, 14, 12, 12; Measure 2: 15, 15, 14, 12; Measure 3: 11, 12, 14, 12; Measure 4: 11, 12, 11, 11. The second system shows: Measure 5: 12, 11, 12, 11; Measure 6: 12, 11, 12, 11; Measure 7: 11, 12, 14, 14; Measure 8: 14, 12, 14, 12. The fret numbers are written below the staff, with some numbers repeated for different fingers.



(F#7) 8va E5 N.C. (F#7) 8va G5

loco

full full

(F#7) 8va E5

(F#7) 8va G5 (F#7) 8va E5

loco

full 1/2 full

(hold bend)

8va (F#7) G5

(F#7) 8va E5 (F#7) 8va G5

(8va) N.H. \* w/bar

full N.H. \* w/bar

Fade out

\* Pull up on bar and shake.  
Bend behind nut on gtrs.  
w/o "floating tremolo".

Music by Yngwie J. Malmsteen  
Lyrics by Yngwie J. Malmsteen and Goran Edman

Moderate Rock ( $J=96$ )

A

P.S. N.C.  
 Gtr. 1 w/wah-wah  
 T A B  
 1/4 1/4 1/4 1/4 1/4  
 D A C  
 Kybd:  
 1/4 1/4 1/4 1/4 1/4  
 (C) Am D E5  
 Spoken: Let me tell ya!  
 w/bat  
 ff w/bat  
 Gtr. 2 (w/o wah-wah)  
 1/4 1/4 5/15 (15)

10

# B

## Verse

AS N.C. E5 NC AS N.C. E5 NC

1 I'd rather live than just imagine Don't think there's  
 2 I guess I always will be searching I live and learn

D A AS N.C. E5 N.C.

a way a-round. And if I fail I'll still be standing  
 from my mistakes. And all the love that I'm expecting

Our 1

AS N.C. E5 N.C. DS/A A

with my feet firmly on the ground. Through my window  
 as equal to the love I make Lit-tle dream-er when

Our 1

Cm7 F#

from the sky flows a rain by  
 eve-ning falls (sha) dows (un)

C#m7 F# C#m7

Some-one's wait-ing in my dreams. \_ Tak-in' me to plac-es  
 Bring some hon-ey for my soul. \_ Take me to the plac-es \_ that

Chorus D A C

I've nev-er been \_ If I had some wings then I could  
 I've nev-er been \_

(Kybd. repeats intro simile)

twinkle with me

Am D D

In my dreams I

A C To Coda Am D E5

am the drag-on-fly

grad bend full

**E**  
Guitar Solo

Chord progression: F#m F#sus2 F#m F#sus2 F#m F#sus2 F#m F#sus2

Kybd: *[Musical notation]*

*8va*

*1/4* P.M. *Solo gr (Gtr. & 2 acc)*

*12 14* *7 5 0 2 3 0 3 2 0* *2 4 2 1* *4 2 0*

F#m F#sus2 F#m F#sus2 F#m F#sus2 F#m F#sus2 F#5 2nd pos.) E5 (open) F#5

(Kybd. continues simile) *8va* *Gr. 1* *8va*

*loco* *Gtr* *loco* *Solo gr* *3* *12*

P.M. *14 10 17 10 21* *14 10 14* *10 10* *10 10 10 21* *17 19 21* *14 10 14*

F#5 E5 F#5

F#5 (continues rhythm simile) E5 F#5 N.C.

*2* *12* *2* *14* *10 17 10 21* *14 10 14* *10 10* *10 10 10 21* *17 19 21* *14 10 14*

F#5 E5 F#5 N.C. G5 F5 3rd pos.) *8va* F5 1st pos.) G5 N.C.

*loco* *P.M.* *7 4* *7 4* *1* *fu* *1 2*

*9 7 9 0 8 9* *7 8 10 7 9 7* *10 9 7 0 9 7 0* *7 0 9 0* *10 15 17 14*

G5 F5 G5 N.C. G5 F5 G5 N.C.

*15 15 15* *10 15 7 9 10* *15 15 15 10 15* *15 15 15 10 15* *15 15 15 10 15* *15 15 15 10 15*



\*Delay length = 50% "wet" with single repeats      \*\*Portions of melody consisting of echos shown in parentheses

F#5 E5 F#5 NC F#5 E5 F#5 NC

de ay

F#5 E5 F#5 NC F#5 E5 F#5 NC

fu

F#5 E5 F#5 NC F#5 E5 F#5 NC

PM

F#5 E5 F#5 NC F#5 E5 F#5 NC

full

F#5 E5 F#5

**The Wind**

George Gershwin

Key: F# (One Sharp) | Time: 4/4

**Guitar Part:**

- Staff: Treble Clef, Capo on 2nd fret
- Chords: F#5, E5, F#5, N.C.
- Arpeggios: 1 7 9 10 5 7, 10 9 7 6 7, 6 7 8 8 8, 8 8 6 5 4, 4 5 7 4 8 4 6 8 8 7
- Fingering: 1, 2, 3, 4
- Technique: P.M. (Palm Mute)

**Piano Part:**

- Staff: Treble and Bass Clefs
- Chords: F#5, E5, F#5, N.C.
- Arpeggios: 1 7 9 10 5 7, 10 9 7 6 7, 6 7 8 8 8, 8 8 6 5 4, 4 5 7 4 8 4 6 8 8 7
- Fingering: 1, 2, 3, 4
- Technique: P.M. (Palm Mute)

*(Rhythm continues similar)*

# Teaser

Music by Yngwie J. Malmsteen  
Lyrics by Yngwie J. Malmsteen and Goran Edman

Tune down 1/2 step (lowest to highest, E<sub>1</sub>, A<sub>1</sub>, D<sub>1</sub>, G<sub>1</sub>, B<sub>1</sub>, E<sub>2</sub>)

## A Intro

Moderately Fast Rock (♩ = 136)

NC G D G D/A D5/A A

backups: Teas er

Gtr 1 (w/dls.)

f

P.M. P.M. P.M.

T A B

12 10 (10) 12 10 10 7 0 0

12 11 11 12 12 11 7 7 7

0 0 0 0 0 0 0 0 0

P.S. G D NC G D/A D5/A A

Jrx. aho 2

P.S. Gtr

P.M. P.M. P.M. P.M.

T A B

12 10 (10) 12 10 10 7 0 0

12 11 11 12 12 11 7 7 7

0 0 0 0 0 0 0 0 0

G D G D/A

Teas er

P.M. P.M. P.M. P.M.

T A B

12 10 (10) 12 10 10 7 0 0

12 11 11 12 12 11 7 7 7

0 0 0 0 0 0 0 0 0

D5/A A G D

Teas er

P.M. P.M. P.M. P.M.

T A B

12 10 (10) 12 10 10 7 0 0

12 11 11 12 12 11 7 7 7

0 0 0 0 0 0 0 0 0

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E E5 F#5 N C (E/G#) A5  
 tion You might find that the night's so lone - ly,  
 1)



3rd system: Chords D, E5, D5, A5. Lyrics: "at y - ou - nol he on - ly one I just want to go with you". Includes guitar notation with w/bars and P.M. markings.

4th system: Chords B5, A/C1, D, E. Lyrics: "us - ing to the riv - er of love we run". Includes guitar notation with P.M. markings.

5th system: Section C 1st Chorus. Chords G, D, C, G, D/A, D5/A, A. Lyrics: "I got my heart on fire". Includes guitar notation with P.M. markings.

6th system: Chords G, D/A. Lyrics: "at the flames of". Includes guitar notation with P.M. markings.



Teas - er, \_\_\_ put out the flames of my de - s re

P.M. - - - P.M. P.M. - - P.M. - -

V.C. Rug

NC  
A)

Ob

Teas er.

0.4 5:4

tutti

G D/A A NC (A,  
 you set my heart on fire. \_\_\_\_\_  
 Solo P.M.  
 12 10 10 10 17 10 10 14 10 14 10 14 10 14 10 14

Teaser put out the flames of my desire. Oh oh oh.

Chords: G, D, C, D, D5, A, A

Instrumentation: 12-string guitar, piano, double bass

1F) Bridge

A G D Dm add9: A Dsus2

I guess we all need

song Acoustic Mm

A Gadd9: A Dadd9: A

some one

Gtr 1 (w/flat)

Gtr 2 (w/dist)

Guitar Solo

F#5 A 0

NC E/C#

A5

NC  
Bm

A/C#

D

E

E5

F#5

E/G#

A5

lay back

PM

PM

Sva

B5

A/C#

D5

E5

PM

PM

F#5

NC  
(E/G#)

A5

B5

A/C#

D5



The musical score is presented in four systems, each consisting of a guitar staff and a corresponding fretboard diagram. The notation includes various musical symbols such as notes, rests, and dynamic markings. Chord symbols are placed above the staff, and fret numbers are indicated on the fretboard lines. The score includes a variety of musical techniques and effects, such as 'w/linger P.M.', 'N.H.', 'let ring', and 'grad. dive w/bar'. The overall style is that of a professional guitar method book or a detailed transcription of a complex guitar piece.

# Out - Chorus

G D G D/A D5/A A

Teas er you set my heart on fire

flanger off) P.M. P.M. P.M.

12 10 12 10 10 7 9 0 7

G N.C. (D) N.C. G5 D/A

Teas er, put out the flames of

Sva loca P.M. P.M. on 3

17 10 13 14 17 10 14 10 14 10 14 12 9 12 11 12 10 11 12 0 0 0 0 0 0

N.C. G (D)

my le sure ch Teas er

Sva w/whar w/bar

7 9 7 (9) 12 17 0 12 12 9 12 9 12 21 12 12 12 12 0 10 14

D/A D5/A A

my e, my heart on fire

M ack on skip

12 12



## Intro

## How Many Miles to Babylon

Tune down 1/2 step

Lowest to highest E5, A5, D5, G5, B5, E6

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

Andante (♩ = 66)

Trumpet: E<sup>m</sup> F<sup>♯</sup>/E E<sup>m</sup> D<sup>♯</sup>/E E<sup>m</sup> F<sup>♯</sup>/E E<sup>m</sup> D<sup>♯</sup>/E

T  
A  
B

\* Harmonic analysis primarily based on string and wind ensemble

Acoustic gr (Nylon string)  
le chords ring throughout

T  
A  
B

A Prelude E<sup>m</sup> F<sup>♯</sup>/E E<sup>m</sup> D<sup>♯</sup>/E E<sup>m</sup> F<sup>♯</sup>/E E<sup>m</sup> D<sup>♯</sup>/E E<sup>m</sup> F<sup>♯</sup>/E E<sup>m</sup> D<sup>♯</sup>/E

1 2

T  
A  
B

T  
A  
B

E<sup>m</sup> E<sup>m</sup>/F<sup>♯</sup> E<sup>m</sup>/G E<sup>m</sup>/B A<sup>m</sup> C/G D/F<sup>♯</sup> G D/F<sup>♯</sup> E<sup>m</sup> add9

T  
A  
B

T  
A  
B

[illegible][illegible]



**B** - Em F<sup>♯</sup>/E Em D<sup>♯</sup>/E Em F<sup>♯</sup>/E Em D<sup>♯</sup>/E Em F<sup>♯</sup>/E Em D<sup>♯</sup>/E  
 Variation on theme (Acoustic repeats Fig. A simile)

C

N C E m  
Kybd ace  
8va

B<sup>7</sup> 7

Double time feel (♩ = 66)

Kybd: D<sup>7</sup> 7/E

Main  
theme

Gtr 1

P.S.

P.S.

Gtr 1

Gtr

mf

PM

PM

PM

N C

Am

E m

Kybd

D

E m

8va

w/ har

w/ har

PM

N C

Am

8va

E m

B<sup>7</sup> 7

E

PM

PM

PM



Em Am/E F<sup>♯</sup>/E Em Am/E F<sup>♯</sup>/E D5 C D Em Am/E F<sup>♯</sup>/A

wa ter for my dust - y throat. There is no  
 sleep for the souls who find no rest. Ships on the

P.M. 4

Em Am/E F<sup>♯</sup>/E Em Am/E F<sup>♯</sup>/E NC Em Am/E F<sup>♯</sup>/E

ra - bow Day is filled with si - lent sor - row And for our  
 des - sert with - out rigs or sails. Flot - sam and

P.M. 4

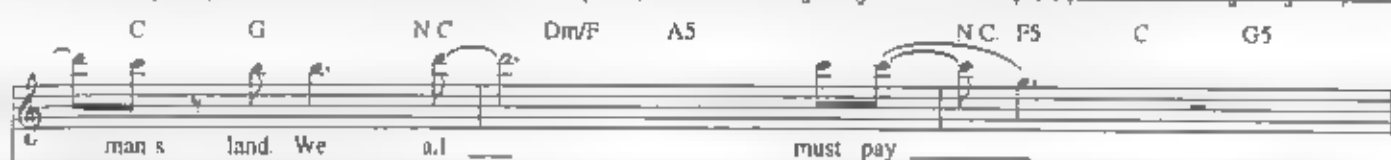
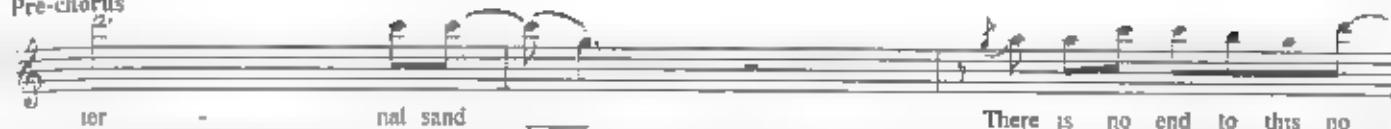
Em Am/E F<sup>♯</sup>/E Em Am/E F<sup>♯</sup>/E D5 C D

sins there are no an - ti - dots. E-  
 Jet - sam drift - ing from the west

P.M. 4

**E** N.C. Dm/F A5 N.C. F5 C- G5 N.C. Dm/F A5 G5 → F5

Pre-chorus



**F** N.C. Em B<sup>o</sup>7 B<sup>o</sup>7 N.C. (A/m)

Chorus  
Gtr 3 repeats fig. C single



[illegible]

Am To Coda 0 Im, E4

1

CAR on

4

1 2

14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part begins with a tremolo effect, indicated by a wavy line above the notes. The vocal part enters with the lyrics "Hello, hello, how low I've come to this silence". The guitar part includes a solo section with a tremolo effect and a final chord. The vocal part continues with the lyrics "Hello, hello, how low I've come to this silence". The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Guitar Solo (Am)

E, , (F), F

16 15 12 13 10 13 12 15 5 12 10 12 5 12 10 12

5 12 10 12 5 12 10 12 7 10 5 10 7 10 5 10

5 10 5 10 5 10 5 10

The image shows a page of guitar sheet music for the song "The Highway" by The Highwaymen. The page is divided into six systems of music, each consisting of a guitar staff and a corresponding fretboard diagram. The systems are labeled with chords: Kybd (Kym), Esus4, E, Am, Dm, Dsus4, Dm (rushed), Dsus4, Am, Asus4, Atr, Asus4, B, and Em/B. The fretboard diagrams show fingerings and fret numbers for each system.





D.S.  $\text{S}$  al Coda  $\text{C}$

Em

$\text{B}_b^{\circ} 7 \text{ E}$

NC  
Am

(Em  
Harm.

Cur  $\text{D}^{\circ} \text{Em}$

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat major/D minor). It contains several measures of music, including a triplet of eighth notes. The bottom staff is a guitar line in treble clef, showing fret numbers for each note. The fret numbers for the first five measures are: 12, 11, 12, 12, 12. The next five measures have fret numbers: 9, 10, 12, 10, 9, 10, 7, 10. The final measure has a fret number of 5.

Coda  
 $\text{C}$

NC Em  
Chorus (Gtr. 3 repeats Fig. C similar)

$\text{B}_b^{\circ} 7$

$\text{B}_b^{\circ} 7$  NC  
(Am)

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics: "on? How many miles to Ba by-". The bottom staff is a guitar line in treble clef, showing fret numbers. The fret numbers for the first five measures are: 12, 11, 12, 12, 12. The next five measures have fret numbers: 12, 12, 12, 12, 12. The final measure has a fret number of 10.

Em

D Fm

$\text{B}_b^{\circ} 7$

Am

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics: "lon? How many years must I car ry". The bottom staff is a guitar line in treble clef, showing fret numbers. The fret numbers for the first five measures are: 12, 11, 12, 12, 12. The next five measures have fret numbers: 12, 12, 12, 12, 12. The final measure has a fret number of 10.

Em

Kybd.  $\text{D}^{\circ} 7 \text{ E}$

Em

The fourth system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat. It contains the lyrics: "all". The bottom staff is a guitar line in treble clef, showing fret numbers. The fret numbers for the first five measures are: 12, 11, 12, 12, 12. The next five measures have fret numbers: 12, 12, 12, 12, 12. The final measure has a fret number of 10.



w/Fl. 3  
Dm  
8va

C/D B/D

8va (end RIFF A)

6:4 5:4 loco

P.M. P.M.

Dm C/D B/D

8va 1 There's a

P.M. P.M.

full full full full full

Verse Dm C/D B/D Dm C/D B/D

time for all our in - nocence When the tears aren't far a - way And a  
time for games and vi - sions and the stake is more or less. There's a

full full full full full

full full full full full

Fill 3

Gtr 2

T A B

Dm C/D Bb/D Dm C/D Bb/D

time to build a strong de-fense, when the boy's too old to play And we  
time for fast de-ci-sions, when our dreams be-come suc-cess. We do

pick slide

Pre-chorus  
B:5 C5/Bb B:5 C5/Bb B:5 Dm/A w/Fill 4 (2nd time only) Gm (A7) A7

learn the hard way day by day Crying in but al ways com- ng back for more and we cry no.  
an v-thing to raise that score, cause the end will al- ways jus- ti- fy the means,

Chorus  
w/Riff A  
w/Fill 5 (3rd time only)  
NC

more Cry no more. 1. There's a  
more Cry no more. 2,3 And we cry no

To Coda

Interlude  
D D7# C#m G 7/B Cadd9 C7/E F F A Bbadd9 Bbm7/D E G#m7 A A/C# D C#m  
w/Fill 5 2nd time only

VIOLINS arranged for guitar

Fill 4

Citi

Fill 5

Citi

Fill 6

gradual release

## Dm

\* phrase is a combination from F-5

7 loco

456

Dm

Our years \_\_\_\_\_ in this \_\_\_\_\_ er y.

made dreams \_\_\_\_\_ re.

P.M.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the vocal melody (treble clef) and piano accompaniment (treble clef). The vocal line begins with the lyrics "al ty" and "Ohh." The piano accompaniment features a series of eighth notes. The second system continues the vocal melody with the lyrics "and we cry" and "no". The piano accompaniment continues with a similar rhythmic pattern. The third system shows the vocal melody with the lyrics "al ty" and "Ohh." The piano accompaniment continues with a similar rhythmic pattern. The guitar chords are indicated above the piano accompaniment: C/B, B, Dm, A, Cm, G1, and A7. The score is marked with a key signature of one sharp (F#) and a time signature of 3/4. The piece concludes with a double bar line and the instruction "al Coda".

Coda

w/RIFF A  
N.C

more. Cry no more. And we cry no

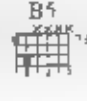
Handwritten musical score for guitar and voice. The guitar part is on a single staff with a treble clef and a key signature of one flat (B-flat). The voice part is on a single staff with a soprano clef. The score is divided into two systems. The first system has a key signature change from one flat to two flats (B-flat to B-natural). The second system has a key signature change from two flats to one flat (B-natural to B-flat). The guitar part includes various musical notations such as chords, scales, and melodic lines. The voice part includes lyrics and musical notation.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The score is divided into two systems. The first system includes a vocal melody with lyrics and a guitar accompaniment. The second system continues the guitar accompaniment with a capo on the 2nd fret. The score is labeled with "C/D", "B7/D", and "Dm" chords. The lyrics are: "Hello, hello, good morning to you, / I've been a silent runner, / For many, many years, / And the sounds we see, / Have been like a language, / That I don't understand." The score is written in a standard musical notation style, with a treble clef and a key signature of one sharp. The guitar part is written in a standard notation style, with a treble clef and a key signature of one sharp. The score is labeled with "C/D", "B7/D", and "Dm" chords. The lyrics are: "Hello, hello, good morning to you, / I've been a silent runner, / For many, many years, / And the sounds we see, / Have been like a language, / That I don't understand."

[illegible][illegible]

# No Mercy

Music and Lyrics by Yngwie J. Malmsteen



Intro

Fast Rock ♩ = 264

Tune down 1/2 step (lowest to highest: E♭ A♭ D♭ G♭ B♭ E♭)

keybord effects 12

*f* (distortion)

\* Bass plays F# pedal tone

D/F#

F#m7 B5/F#

E/F#

steady gliss.

A5/E

B5/F#

D5

slight vib. w/bar

F#m7

B5/F#

E/F#

F#m7

D5/F#

end Rhy. Fig. 1)

Rh. Fig. 1

P.M. ....

let ring

F#m7

B5/F#

E/G#

D-A

Rhy. Fig. 2

B5

A5

G#5

C

P.M. ....

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I You

F# (end Rhy Fig. 2) N.C. (cont. in slashes)

PM

Verse

(6) 2fr. F# (and Rhy. Fig. 3)

Rhy Fig 1 4fr. 5fr. 2fr. 4fr. 5fr. (3) 2fr 4fr

Cl A F# Cl A B Cl

PM

S#

say you're a ways right and I am  
 2. talk so much but you don't have a  
 3. now it's said and done it's ail com

4fr D Cl

PM

wrong. You  
 clue You  
 plet You

w/Rhy Fig. 3

F# 5

tell me I am weak and you are  
 lie so much you e ven think it's  
 thank you've won you know you are de

W Fill t ( 2nd time only )

D5

C#5

strong  
true.  
fea. ed.

1cont h slashes

Pre-chorus  
C# / F

F# m

① 5fr

2fr

Al  
Now  
Now

ways  
I'm  
It's

tried  
in  
all

so  
the  
so

hard.  
lead,  
clear.

1fr

F

C# / F

③ open

B

① 1fr

G#

F# m

⑥ 5fr

A

3fr

F#

4fr

5fr

now  
want  
I'm

you've  
to  
your

gone  
see  
great

too  
you  
est

far  
biced.  
fear

B# m

B5

⑥ 9fr

C#

10fr

D

I'll  
Say  
You

give  
good  
have

all  
bye  
lived

or  
l  
a

noth  
am  
lie

ng  
for

F#

C# / F

T

A

B

① 4fr. 1fr  
F# D#

② 4fr.  
D#

C#sus4

③ 4fr  
C# C#

C#5

PM

now to play my cards.  
ev - er in con - trol  
be pre - pared to die

Chorus

w/Rhy Fig 1 two times

w/B w Fill

F#m7

B5/F#

E/F#

F#m7

D5/F#

1,3. You pre - tend it's for fun.  
2. You must learn oh so well,

F#m7

B5/F#

E/F#

F#m7

D5/F#

w/Fill 2 (1st time only)

in the end when it's done.  
you shall burn in my bel.

w/Rhy Fig. 2

F#m7

B5/F#

E/G#

D/A

B5

You might say it's a game, I

A5

G#5

G

To Coda

F#

NC

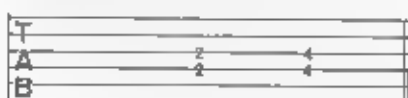
will show no mer - cy.

You

PM

Rhy Fill

Gtr 1



Fill 2

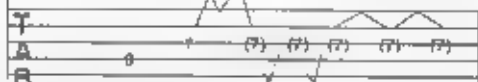
NH

w/bar

Gtr

NH

w/bar



# Interlude

w/orchestra

• Gtrs 1&2

Bm

\* Gtr 2 is a nylon string acoustic guitar that doubles gtr 1 (same) one octave higher except where indicated.

**The Highway**  
 by The Highwaymen

Key: G Major (1 sharp)  
 Time: 4/4

Measures 1-16:

1. D/F# E A7 D D/F# G5 D5/A C G  
 2. G Em D/F# G5 A D D/F# D A  
 3. B7 F#m Bm Em C/E F#E F#A# F#sus4 F# F#7 Bm  
 4. Bm/F# Bm/D Em Bm

**Guitar Solo**  
 N.C.  
 G5 R7

Measures 17-24:

17. G5 R7  
 18. G5 R7  
 19. G5 R7  
 20. G5 R7  
 21. G5 R7  
 22. G5 R7  
 23. G5 R7  
 24. G5 R7

Measures 25-32:

25. G5 R7  
 26. G5 R7  
 27. G5 R7  
 28. G5 R7  
 29. G5 R7  
 30. G5 R7  
 31. G5 R7  
 32. G5 R7

Measures 33-40:

33. G5 R7  
 34. G5 R7  
 35. G5 R7  
 36. G5 R7  
 37. G5 R7  
 38. G5 R7  
 39. G5 R7  
 40. G5 R7

Measures 41-48:

41. G5 R7  
 42. G5 R7  
 43. G5 R7  
 44. G5 R7  
 45. G5 R7  
 46. G5 R7  
 47. G5 R7  
 48. G5 R7

Measures 49-56:

49. G5 R7  
 50. G5 R7  
 51. G5 R7  
 52. G5 R7  
 53. G5 R7  
 54. G5 R7  
 55. G5 R7  
 56. G5 R7

Measures 57-64:

57. G5 R7  
 58. G5 R7  
 59. G5 R7  
 60. G5 R7  
 61. G5 R7  
 62. G5 R7  
 63. G5 R7  
 64. G5 R7

Measures 65-72:

65. G5 R7  
 66. G5 R7  
 67. G5 R7  
 68. G5 R7  
 69. G5 R7  
 70. G5 R7  
 71. G5 R7  
 72. G5 R7

Measures 73-80:

73. G5 R7  
 74. G5 R7  
 75. G5 R7  
 76. G5 R7  
 77. G5 R7  
 78. G5 R7  
 79. G5 R7  
 80. G5 R7

Measures 81-88:

81. G5 R7  
 82. G5 R7  
 83. G5 R7  
 84. G5 R7  
 85. G5 R7  
 86. G5 R7  
 87. G5 R7  
 88. G5 R7

Measures 89-96:

89. G5 R7  
 90. G5 R7  
 91. G5 R7  
 92. G5 R7  
 93. G5 R7  
 94. G5 R7  
 95. G5 R7  
 96. G5 R7

Measures 97-104:

97. G5 R7  
 98. G5 R7  
 99. G5 R7  
 100. G5 R7  
 101. G5 R7  
 102. G5 R7  
 103. G5 R7  
 104. G5 R7

Measures 105-112:

105. G5 R7  
 106. G5 R7  
 107. G5 R7  
 108. G5 R7  
 109. G5 R7  
 110. G5 R7  
 111. G5 R7  
 112. G5 R7

Measures 113-120:

113. G5 R7  
 114. G5 R7  
 115. G5 R7  
 116. G5 R7  
 117. G5 R7  
 118. G5 R7  
 119. G5 R7  
 120. G5 R7

Measures 121-128:

121. G5 R7  
 122. G5 R7  
 123. G5 R7  
 124. G5 R7  
 125. G5 R7  
 126. G5 R7  
 127. G5 R7  
 128. G5 R7

Measures 129-136:

129. G5 R7  
 130. G5 R7  
 131. G5 R7  
 132. G5 R7  
 133. G5 R7  
 134. G5 R7  
 135. G5 R7  
 136. G5 R7

Measures 137-144:

137. G5 R7  
 138. G5 R7  
 139. G5 R7  
 140. G5 R7  
 141. G5 R7  
 142. G5 R7  
 143. G5 R7  
 144. G5 R7

Measures 145-152:

145. G5 R7  
 146. G5 R7  
 147. G5 R7  
 148. G5 R7  
 149. G5 R7  
 150. G5 R7  
 151. G5 R7  
 152. G5 R7

Measures 153-160:

153. G5 R7  
 154. G5 R7  
 155. G5 R7  
 156. G5 R7  
 157. G5 R7  
 158. G5 R7  
 159. G5 R7  
 160. G5 R7

Measures 161-168:

161. G5 R7  
 162. G5 R7  
 163. G5 R7  
 164. G5 R7  
 165. G5 R7  
 166. G5 R7  
 167. G5 R7  
 168. G5 R7

Measures 169-176:

169. G5 R7  
 170. G5 R7  
 171. G5 R7  
 172. G5 R7  
 173. G5 R7  
 174. G5 R7  
 175. G5 R7  
 176. G5 R7

Measures 177-184:

177. G5 R7  
 178. G5 R7  
 179. G5 R7  
 180. G5 R7  
 181. G5 R7  
 182. G5 R7  
 183. G5 R7  
 184. G5 R7

Measures 185-192:

185. G5 R7  
 186. G5 R7  
 187. G5 R7  
 188. G5 R7  
 189. G5 R7  
 190. G5 R7  
 191. G5 R7  
 192. G5 R7

Measures 193-200:

193. G5 R7  
 194. G5 R7  
 195. G5 R7  
 196. G5 R7  
 197. G5 R7  
 198. G5 R7  
 199. G5 R7  
 200. G5 R7

Measures 201-208:

201. G5 R7  
 202. G5 R7  
 203. G5 R7  
 204. G5 R7  
 205. G5 R7  
 206. G5 R7  
 207. G5 R7  
 208. G5 R7

Measures 209-216:

209. G5 R7  
 210. G5 R7  
 211. G5 R7  
 212. G5 R7  
 213. G5 R7  
 214. G5 R7  
 215. G5 R7  
 216. G5 R7

Measures 217-224:

217. G5 R7  
 218. G5 R7  
 219. G5 R7  
 220. G5 R7  
 221. G5 R7  
 222. G5 R7  
 223. G5 R7  
 224. G5 R7

Measures 225-232:

225. G5 R7  
 226. G5 R7  
 227. G5 R7  
 228. G5 R7  
 229. G5 R7  
 230. G5 R7  
 231. G5 R7  
 232. G5 R7

Measures 233-240:

233. G5 R7  
 234. G5 R7  
 235. G5 R7  
 236. G5 R7  
 237. G5 R7  
 238. G5 R7  
 239. G5 R7  
 240. G5 R7

Measures 241-248:

241. G5 R7  
 242. G5 R7  
 243. G5 R7  
 244. G5 R7  
 245. G5 R7  
 246. G5 R7  
 247. G5 R7  
 248. G5 R7

Measures 249-256:

249. G5 R7  
 250. G5 R7  
 251. G5 R7  
 252. G5 R7  
 253. G5 R7  
 254. G5 R7  
 255. G5 R7  
 256. G5 R7

Measures 257-264:

257. G5 R7  
 258. G5 R7  
 259. G5 R7  
 260. G5 R7  
 261. G5 R7  
 262. G5 R7  
 263. G5 R7  
 264. G5 R7

Measures 265-272:

265. G5 R7  
 266. G5 R7

**Figs. 2**

Gr

4

4

12

T

A

B





Musical notation system 1. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various ornaments and a bass line with fret numbers. Chord symbols above the staff are **F#m7**, **B5/F#**, and **E/F#**.

Musical notation system 2. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a "steady gliss" (glissando) indicated by a wavy line and a "pick slide" indicated by a diagonal line. Chord symbols above the staff are **F#m7**, **D5/F#**, **F#m7**, **B5/F#**, and **E/F#**.

Musical notation system 3. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line and a bass line with fret numbers. Chord symbols above the staff are **F#m7**, **D5/F#**, **F#m7**, **B5/F#**, and **E/G#**.

Musical notation system 4. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line and a bass line with fret numbers. Chord symbols above the staff are **D/A**, **B5**, and **A5**.

Musical notation system 5. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a wavy line and a bass line with fret numbers. Chord symbols above the staff are **C#5**, **G5**, and **F#**.



*D.S.  $\frac{3}{8}$  al Coda*

And

P.M. P.M.

Coda

w/Rhy Fig.

F#m7

B5/F#

E/F#

F#m7

D5/F#

1 You must learn, \_\_\_\_\_  
2 You shall burn, \_\_\_\_\_

oh so we'll \_\_\_\_\_  
in my he'll \_\_\_\_\_

w/Rhy Fig 2 (first 4 bars) (play simile)

F#m7

B5/F#

E/G#

D/A

You might say it's a game, \_\_\_\_\_

Repeat 3x

5 2fr

B

5 5fr

A

4fr

G#

3fr

G

P.M.

I will show no, \_\_\_\_\_

F#

N.C.

mer

cy

P.M.

F#



D E F#m

P.M.

1/4 1/4

D E

P.M. P.M. P.M.

1/4 1/4 1/2

F#m

P.M. P.M. V

steady gliss. pick slide

ful

Verse D E F#m

1 Fight - ing the odds while we still have\_\_ time\_\_ There is a lim - it, don't  
2 Give us back the blue blue sky, where the air is so fresh, where

P.M.

1/4 1/4 1/4



Chorus

B5 C° C15

dark tow-er in the sky C'est la vie,

P.M.

\* 2nd time play simile

E D

life in the shad-ows

Svt. harm. w/bar ludo

P.M. P.M.

E F1m E

C'est la vie. there's no to-mor

Svt. PH ludo

P.M. P.M. P.M. P.H.

Pitch: F, E

D E

row

P.M.

3m

RF 4 4 4 4 4

w/R F/A (Play Sound)

En



10CC

P.M.

• heavy palm mulling

Em

P.M.

A7

P.M.

C7

5me

PH

P 4

Full

Full

P.M.

P.M.

P.M.



[illegible]

- \* Feedback sounds simultaneously with original pitch

[illegible]

\* Legato bends are not attacked directly with the pick, but rather they are preceded by a note on the same string that either slides into or hammers on to the bent note.

Flm

A°

pickalido

rake

full

0

b.4



Repeat 3 x and fade out

**E** **Fbm**

*C'est la vie*

8ve  
dive w/bar  
w/wah wah effect  
Full  
dive w/bar  
Full  
Full  
Full  
1/2  
Full

6 6

**E**

8va

Full  
1/2  
Full  
Full

**D** **E**

8va

P.H.  
rake  
Full  
Full  
Full

Pitch. P#

# Leviathan

Music by Yngwie J. Malmsteen



Pre ude

Tune down 1/2 step (lowest to highest: E<sub>7</sub>, A<sub>7</sub>, D<sub>7</sub>, G<sub>7</sub>, B<sub>7</sub>, E<sub>7</sub>)

Slow Rock ♩ = 63

N C

hvd

Gir 1

rake

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Moderately Fast Shuffle  $\text{♩} = \text{♩} = 160$

\* slipback from digital delay

**A**

N.C.

P.M.

%%

%%

P.M.

P.M.

To Coda II

To Coda

P.M.

P.M.

**B**

(G5)

(A5)

P.M.

CF5

FM FM

D.S.  $\text{S}$  al Coda  $\text{C}$

PM

Coda  $\text{C}$

10 10 0 2 2 0

10 10 0 2 2 0

\* Vib 2nd string only

D.S.  $\text{S}$  al Coda II  $\text{C}$

10 10 0 2 2 0

**D** Coda II

*loca*

P.M. P.M.

(4) 6 fr A<sup>b</sup> 5 fr G (5) 8 fr F 6 fr E<sup>b</sup>

Strait

**E**

P.M. P.M.

5 fr D (6) 8 fr C 7 fr B 8 fr C (5) 5 fr D **F** 6 fr E<sup>b</sup> NC

8va

*loca*

P.M. P.M.

P.M. P.M.

vib w/bar

vib. w/bar

ful.

ful.

P.M. P.M.







Handwritten musical score for "The Song of the Lark" by Gustav Mahler. The score is written on ten staves, alternating between vocal lines and piano accompaniment. The vocal lines include lyrics in German and English. The piano accompaniment features various musical notations, including wavy lines, slurs, and dynamic markings. The score is divided into measures by vertical bar lines.

**Vocal Lines:**

- Staff 1: *Die Lärche singt* / The lark sings
- Staff 2: *Die Lärche singt* / The lark sings
- Staff 3: *Die Lärche singt* / The lark sings
- Staff 4: *Die Lärche singt* / The lark sings
- Staff 5: *Die Lärche singt* / The lark sings
- Staff 6: *Die Lärche singt* / The lark sings
- Staff 7: *Die Lärche singt* / The lark sings
- Staff 8: *Die Lärche singt* / The lark sings
- Staff 9: *Die Lärche singt* / The lark sings
- Staff 10: *Die Lärche singt* / The lark sings

**Piano Accompaniment:**

- Staff 1: *Die Lärche singt* / The lark sings
- Staff 2: *Die Lärche singt* / The lark sings
- Staff 3: *Die Lärche singt* / The lark sings
- Staff 4: *Die Lärche singt* / The lark sings
- Staff 5: *Die Lärche singt* / The lark sings
- Staff 6: *Die Lärche singt* / The lark sings
- Staff 7: *Die Lärche singt* / The lark sings
- Staff 8: *Die Lärche singt* / The lark sings
- Staff 9: *Die Lärche singt* / The lark sings
- Staff 10: *Die Lärche singt* / The lark sings

*loco*      *steady gliss.*      *8va*      .....

pick slide

*full*      *P.M. ...*

**I**

repeat 3x  
*loco*

*P.M. ...*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

PM

Repeat 4x ad lib solo.

*p* *mf* *p* *mf*

fade out

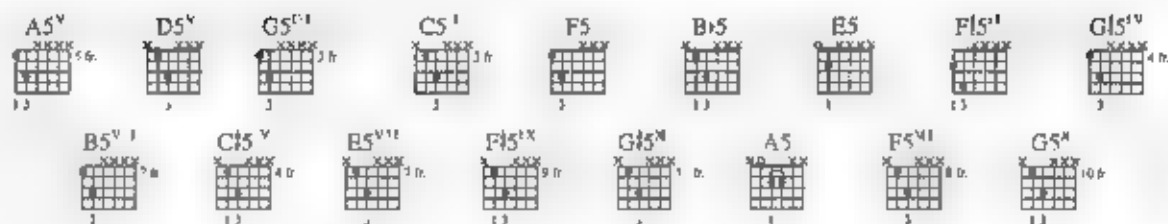
*p* *mf* *p* *mf*

fade out

fade out

# Fire And Ice

Music by Yngwie J. Malmsteen  
Lyrics by Yngwie J. Malmsteen and Goran Edman



## Intro

Moderate Rock Shuffle ♩=126

Tune down 1/2 step (lowest to highest: E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$ , B $\flat$ , E $\flat$ )

Intro Rhythm and Fingering:

- 8 fr. A5 (Gtr 3)
- 6 fr. A (Rhy Flg 1)
- 8 fr. C (P M)
- 7 fr. B
- 5 fr. D

(Drums) and (Gtr 1 (distortion)) parts follow with 'rake' and '6' markings.

Intro Rhythm and Fingering (continued):

- 8 fr. C
- 5 fr. D
- 7 fr. E
- (end Rhy Flg. ...)
- w/Rhy Flg

Drums and Gtr 1 (distortion) parts continue with 'rake' and '6' markings.

Intro Rhythm and Fingering (continued):

- A5<sup>v</sup>
- D5<sup>v</sup>

Drums and Gtr 1 (distortion) parts continue with 'rake' and '6' markings.

C<sup>5</sup> C<sup>5</sup> F<sup>5</sup> B<sup>5</sup>

E<sup>5</sup> F<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

E<sup>5</sup> F<sup>5</sup> G<sup>5</sup> A<sup>5</sup> To Coda

Chorus Staff

Am7 G5/A F/A

Pull E

Digital delay synths of this note extend

Fill

Am7 G/A DS A5 Am7 G/A G5/A A5

Rhy Fig 2

let ring-----

P.M. P.M. P.M.

Am7 G5/A F/A G/A F/A DS

P.M. P.M. P.M.

let ring-----

A5 Am7 G/A G5/A A5 Am7 G/A F/A G/A DS

P.M. P.M. P.M. P.M. P.M.

let ring----- let ring-----

Gr. 2 cont. in slashes (end Rhy Fig. 2)

Verse

Rhy Fig. 3

Gr. 2

G5<sup>III</sup> A5<sup>V</sup> G5<sup>I</sup> A5<sup>V</sup> E

(end Rhy Fig. 3)

1. Ev'-ry day is like a set up race, and the world is still a lone-ly  
To  
2. To-mor-row will be dif-fer-ent. All you need is just some con-fid-  
I

F5 G5<sup>III</sup> E5 E5<sup>VI</sup> F5<sup>III</sup> G5<sup>X</sup> G5<sup>III</sup> A5<sup>V</sup>

PM

w/Flt 2 (1st time)

place \_\_\_\_\_  
be or not to be is this the fi-nal quiz. \_\_\_\_\_  
dence.  
dream of being a war ri or so far be-yond \_\_\_\_\_

Fig. 2

Gr. 2

8va harm rake

p 1/2 mf

harm.

\* volume swell

w/Rhy Fig 3

w/Fill 3 (1st time)

G5 A5

G5 A5



A flash in the pan good-bye. —  
There's a voice that whis-pers I can fail.

Still shoot-ing for the o - pen  
I be-lieve it is a trick of the tail —

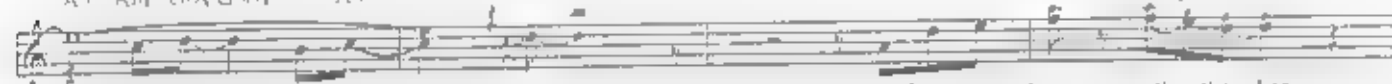


Be-tween the dev-il and the deep-blue sea — I can-not find a com-pro-mise —

Be-tween the dev-il and the deep-blue sea — there is no way — no com-pro-mise. —

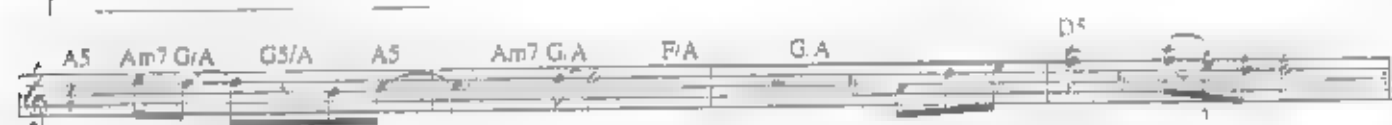
Chorus w/Rhy Fig. 2 (play similar)

A5 Am7 G/A G5 A A5 Am7 G5 A F/A G/A F/A D5



It's all — just trea-son. —

they bring me down with their lies.

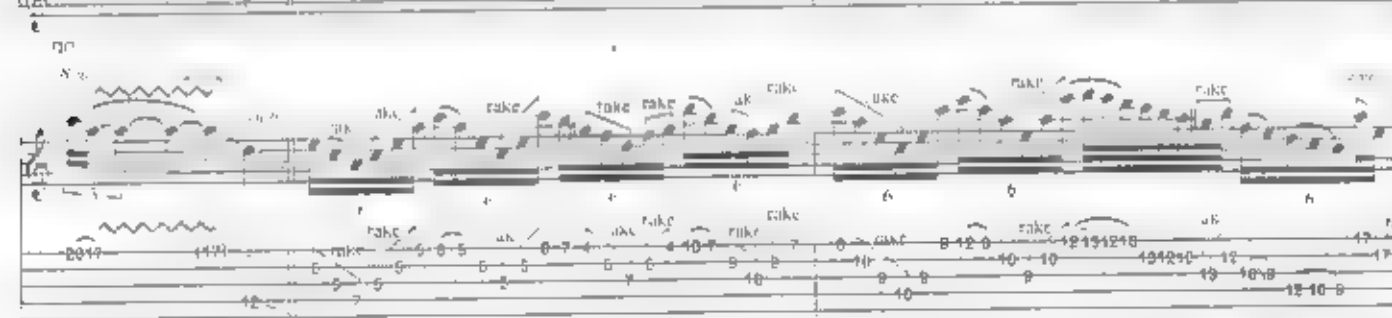


Don't know — the rea-son. —

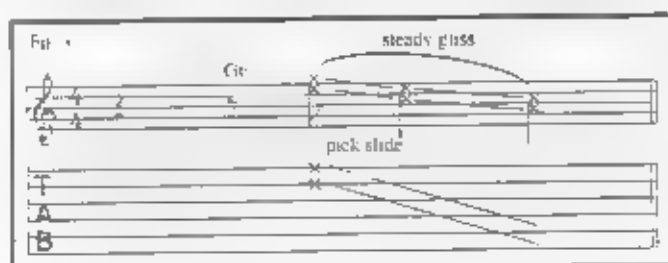
1 my life is fi-re — and ice  
2 my life is fi-re — and ice, oh

Interlude

N.C. w/Rhy Fig. 2x



D.S. al Coda





**Coda Guitar Solo** w/Rhy Fig. 2 (2x) (play simile);

8va A5 Am7 G/A G5/A A5 Am7 G5/A F/A G/A F/A

8va D5 A5 Am7 G/A G5/A A5 Am7 G/A F/A

G/A D5 loco

8va A5 Am7 G/A G5/A Am7 G5/A F/A

G/A F/A D5 P.H. rake

P.H. rake



# Outro Chorus

Repeat and fade out

w/Rhy Fig. 2 (simile)

A5 Am7 G/A G5/A A5 Am7 G5/A F/A  
 It's all just trea- son,

G/A F/A D5  
 they bring me down with their lies.

A5 Am7 G/A G5/A A5 Am7 G5/A F/A  
 Don't know the rea- son,

G/A F/A D5  
 my life is fi- re and ice.

Musical notation includes guitar-specific instructions: *8va*, *And time ad lib.*, *Full*, *w/bar*, *1.5ma P.H. loco*, *PH*, *steady guitar*, *Fdbk.*, *ful.*, and *8va*. Fingering numbers (1-5) and fret numbers (e.g., 10, 12, 14, 15, 17, 18, 20) are provided for guitar parts.

# Forever Is A Long Time

Music by Yngwie J. Malmsteen

Lyrics by Yngwie J. Malmsteen and Goran Edman

## Intro

Tune down 2 steps (lowest to highest: E, A, D, G, B, E)

Fast Rock ♩ = 288

♩ w/Fil. 1 (4th time only)

♩ w/vocal Fill 1 (2nd & 3rd times)

Rhy. Fig. 1

N.C. Gtr. 1 steady glass

Gtr. 2 Pick slide steady glass

f (distortion) Pick slide distortion

Gtr. 1 F.M.

\* S. phi Palm muting

Vcl. Fill

Fil. 1

F. 1

S. v

f

pp

\* Slapback from digital delay alternating between left and right speakers

3 4

P.M. P.M. P.H.

Pitch B  
 \* 2nd time play G note on the 5th fret of the 4th string.

To Coda

1 To  
 2. It's  
 3 But

P.M.

# Verse D5

Jay I read in a book that some are  
 said love is a gift that's giv en  
 now the wine has turned sour af - ter

Rhy Fig 2 Rhy Fig 2

P.M.

C NC

meant to live for ev er  
 if we're true be liev ers.  
 all these years of fight ng.

1/2



Chords: C<sup>1</sup>°      Dm      C5      Csus4      G/B

In his name my sins will be sub - ame.  
 Pup - pets on a string that bless - ing can bring.  
 Al - ways read - y for his day to come.

NC

For - ev - er \_\_\_\_\_ is a long.

w/bar

w/bar

PM

w/F# 2 (2nd time only)

long. \_\_\_\_\_ time \_\_\_\_\_

steady gliss.

pick slide

PM

\* play next 8 measures same 2nd time

FIG 2

Ch

T

A

B





Handwritten musical score for the piece "Sua". The score is written on a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in 4/4 time. The score is divided into measures, with some measures containing rests. The piece ends with a double bar line.

### Keyboard Solo

w/ Rhy Fig. 3 (4 times)

### Guitar Solo

The second system of musical notation for the 'Soprano' part. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of beamed eighth notes, a half note, and a quarter note. A fermata is placed over a half note. The system concludes with a double bar line and the marking 'P.M.' (Piano Moderato).

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff with various musical notations, including eighth notes, quarter notes, and rests. The second system continues the melody on a single staff, with the same key signature and time signature. The score is accompanied by a guitar part, indicated by the 'Guitar' label and the 'Guitar' icon. The guitar part is written on a single staff with a key signature of one flat and a time signature of 4/4. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a capo position of 1. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a capo position of 1. The score is divided into measures by vertical bar lines, and the guitar part includes fret numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and a capo position of 1.

Rhy Fig. 3

Qtr 2



P.M.

T

A

B

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. Below the staff, there are two lines of handwritten numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. Below the staff, there are two lines of handwritten numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.

\* db gur only

\*\* slightly palm mute gur 1 for next four measures

D.S. al Coda @ 11

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. Below the staff, there are two lines of handwritten numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.

Coda II w/Rhy Fig. 1

@ 0

N C

Time

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. Below the staff, there are two lines of handwritten numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. Below the staff, there are two lines of handwritten numbers: 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100.

P.M. P.M.

\* 2nd time substitute open D note

2. repeat 3x  
Gtr 2  
Gtr 1  
P.M.

Gtr 1  
pick slide

Outro  
Dm  
8va

Csu54 B> Dm/A  
full 1/2 1/2





F E Am G/B C E/G#

my-self, \_\_\_\_\_ to the sound of a blue and bro ken \_\_\_\_\_ string. \_\_\_\_\_ Left be -  
 my shad - ow, \_\_\_\_\_ In the night my \_ thoughts can be my own. \_\_\_\_\_ All the  
 wait-ing, \_\_\_\_\_ at the end of that long \_ and wind-ing \_\_\_\_\_ road. \_\_\_\_\_ Mem-o

Am G F E Am G/B C E/G#

blind with the dust up-on a shelf, the re - mains of a long for-got - ten song. That we  
 pain and all this end-less sor - row, I miss you more than you will ev - er know, \_\_\_\_\_  
 nes in the dead of night are call-ing. All the way I car-ry on my heav-y load. \_\_\_\_\_ We

Pre-chorus F Am E1° w/Rhy. Fill 1 (2nd & 3rd time)

1. I had it oh but now a - gain I stand \_\_\_\_\_ a lone \_\_\_\_\_ all \_\_\_\_\_ love \_\_\_\_\_ has an  
 2. Hold - ing you nev - er a - gain it can - not \_\_\_\_\_ be \_\_\_\_\_

Or 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

Rhy. Fill 1

Ors. 2 & 3

P.M.

T  
A  
B

w/Rhy. Fig. 2 (1st time)  
 Esus4 Chorus C5 E/G# A5 E5  
 You can not see this my des my I'm not  
 Rhy. Fig.  
 Curs 2&3 not ring P.M. P.M. to ring  
 1 C G F A C C E/C#  
 own en-e-my In my life there was no-one like You can-not see this is  
 (end Rhy. Fig. 2)  
 A5 E5 F C/G B/A C# To Coda  
 my re-a-ry I'm my own en-e-my in my life there was no-one like  
 F M

Rhy. F# 2

Gus 26

1

2

3

4

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498

499

500

501

502

503

[illegible]

W/F: 2

УДК: 2

you  
8va

Capo 12

5:4

w/Rhy Fill 3

The image shows a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "From now". The piano accompaniment consists of two staves with various musical notations, including notes, rests, and dynamic markings such as "full" and "12". The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

2



you.

musical notation with notes, rests, and a 'rake' annotation.

F#11 2  
 Cir 2&3  
 T  
 A  
 B 12 (12)

Rhy. Fl. 1

Gtr. I

T

A

B



### Guitar Solo

The musical score consists of two staves. The top staff is for guitar, featuring a solo section with various musical notations including slurs, ties, and dynamic markings like *f* and *fz*. The bottom staff is for piano accompaniment, showing a series of chords and arpeggios with fingerings indicated by numbers 1 through 5. The piano part includes a section marked *fz* and a final section marked *f*.

[illegible]

Musical score for "The Rose Tree" (No. 100). The score is written for a vocal part (Soprano) and a piano accompaniment. The vocal part is in G major (one sharp) and 2/4 time. The piano accompaniment is in G major and 2/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first 14 measures, and the second system contains the remaining 14 measures. The score is written on a grand staff with a vocal line and a piano line. The piano line includes a bass line and a treble line. The score is written in a standard musical notation style.

*The Song of the Shrike*

Charles Ives

Voice

Piano

4/4

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 8

**CIm**

8va

**C°7**

**CIm** **C°7** **w/Rhy. Fill 3** **E**

**Now I**

8va

7tr 4

PM

full

dive w/bar

dive w/bar

Qtr 1

12

**Coda**

**Intro**

w/Rhy. Fig 2 (play simile)

**C5** **E/G#** **A5** **E5** **F** **C/G** **F/A** **G**

**Fade out**

You can-not see this is my des-ti-ny I'm my own en-e-my. In my life there was no-one like..

Yeah.

# All I Want Is Everything

Music and Lyrics by Yngwie Malmsteen

## Intro

Tune down 1/2 step (lowest to highest: Eb, Ab, Db, G, B, Eb)

Moderate Rock  $\text{♩} = 108$

N.C. Steady gliss.

Pick Slide Gtrs. 1 & 2 (distortion)

G5 N.C. D E5 D E5 Em7 F5 D E5

P.M. P.M.

1/4 1/4

G5 E5 C5 D G5 N.C. D E5 D E5 N.C. 6

w/wah wah P.M. 1/4

## Verse

N.C.

Be-fore my eyes the

2. You al-ways thought that

Rhy. Fig. 1

G5 E5 D E5 G5 E5 C5 D

dive w/bar

dive w/bar

mf

w/Rhy. Fig. 1 (3 times)

world is fa.l-ing, but through all lies I feel my call-ing.

you were so cool. (end Rhy. Fig. 1) You used to say that I was a fool. And

1/4 1/4 1/4

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They al-ways said\_ that I can't do it. but e-ven so I walked right through\_ it  
all thistime\_ you were just a fool. you could-n't see that I made the rules.

# Pre-chorus

D F/D G/D B<sup>b</sup>/D

Why can't\_ you see\_ the way that it must be?  
I have\_ to feel. I know this is for

Rhy. Fig. 2

G<sup>b</sup>/D D F/D

real\_ You think you're so strong. you  
I got to live. I

(end Rhy. Fig. 2)

C D B<sup>b</sup>/D

know that you are wrong  
walk all you can give

# Chorus

G5 E5 D G5/E N.C. E5 Em7 G5 E5 D E5

Come on, wom-an, just give me a touch. \_\_\_\_\_ You got - ta know I'm not

Rhy. Fig. 3 P.M. 1/4 1/4 P.M.

w/Rhy. Fill 1 (2nd time) w/Rhy. Fig. 3 w/Rhy. Fill 2 (1st time)

G5 E5 C5 D G5 E5 D G5/E N.C. E5 Em7

ask- ing too much. \_\_\_\_\_ Once the king, al- ways the king, \_\_\_\_\_

end Rhy. Fig. 3) P.M.

w/Rhy. Fill 3 (1st time)

G5 E5 D E5 G5 E5 C5 D

All I want \_\_\_\_\_ is e- very - thing \_\_\_\_\_

Guitar Solo w/Flu N.C. 3/4 1/4 1/4

full

Rhy. Fill 1 steady gliss pick side

Rhy. Fig. 3 Gtrs. 1 & 2 harm. 4 5 6 7 8 9 10

3/10 the distance between the 3rd and 4th fret.

Rhy. Fill 2 Gtrs. 1 & 2 1/4 1/4

Gtr. 4

Fill f (disc.)



*Sva*

17 19 18 (14) 20 17 20 17 19 15 10 (19)

(14) 14 17 14 14 17 14 10 14 17 14 10 14 17 14 10 14 10 14 (14)

*Sva*

*lento*

w/wah wah

14 17 14 14 17 14 10 14 17 14 10 14 17 14 10 14 10 14 (14)

14 17 14 14 17 14 10 14 17 14 10 14 17 14 10 14 10 14 (14)

\* approximation of random slides

17 14 17 14 17 14 10 14 17 14 10 14 17 14 10 14 10 14 (14)

\* gradually depress bar two whole steps while hammering notes.

8va

wah wah off

a Rhy Fig 2 aa play w/line

D

F/D

C/D

B/D

C#D

D

F/D

P.H.

take

C#

R/T

cloud p s

pick slide



why Fig. 3 (play stimuli)

101

# Golden Dawn

By Yngwie Malmsteen

## A Intro

Moderate Waltz  $\text{♩} = 152$

Tune down 1/2 step (lowest to highest: E♭, A, D, G, B, E)

Em D C G/B

Gr 1

acoustic

acoustic

Am G D/F# Fmaj7

ring ... of ring ... of ring ... of ring ...

Em D C G/B To Coda

ring ... of ring ...

Am B<sup>°</sup>7 Bsus4 B

let ring

let ring

**B** E7(9) Am

let ring

let ring

A<sup>°</sup>7 b<sup>°</sup>

let ring

let ring

Musical score for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The score is divided into four systems, each containing three staves. The key signature is one sharp (F#), and the time signature is 4/4.

**System 1:** The melody begins with a treble clef and a key signature of one sharp. The first staff shows a melody line with a treble clef and a key signature of one sharp. The second staff shows a bass line with a bass clef and a key signature of one sharp. The third staff shows a bass line with a bass clef and a key signature of one sharp. The first staff includes the chord symbols  $E$  and  $E7(9)$ .

**System 2:** The melody continues with a treble clef and a key signature of one sharp. The first staff includes the chord symbol  $Am$ . The second staff includes the text "let ring --". The third staff includes the text "let ring".

**System 3:** The melody continues with a treble clef and a key signature of one sharp. The first staff includes the text "let ring". The second staff includes the text "let ring". The third staff includes the text "let ring".

**System 4:** The melody continues with a treble clef and a key signature of one sharp. The first staff includes the chord symbols  $A^c$  and  $B^7$ . The second staff includes the text "let ring". The third staff includes the text "let ring".

**Bsus4** **B** *D.S. al Coda*

let ring

**Coda** **Am**

let ring

**Am/G** **Am/F** **Rubato N.C.**

let ring

**Free Time** **Em9**

le. ring

# Final Curtain

Music and Lyrics by Yngwie J. Malmsteen

## Intro

Moderate Rock  $\text{♩} = 104$

Tune down 1/2 step (lowest to highest: E<sub>1</sub>, A<sub>1</sub>, D<sub>1</sub>, G<sub>1</sub>, B<sub>1</sub>, E<sub>2</sub>)

1. scL

(Keyboard effects)

N.C.

$f$  (distortion)

6

7

E<sub>2</sub> sus2 C<sub>2</sub>

D<sub>2</sub> C<sub>2</sub>

A<sub>2</sub> B<sub>2</sub> E<sub>2</sub> sus2 C<sub>2</sub>

P.M.

pick slide

N.C.

8

7

\*E<sub>2</sub> sus2 C<sub>2</sub>/E

Rhy. Fig. 1

D<sub>2</sub>/E C<sub>2</sub>/E A<sub>2</sub>/E B<sub>2</sub>/E C<sub>2</sub>/E

P.M.

\*Bass plays E pedal

E<sub>2</sub> sus2 C<sub>2</sub>/E

D<sub>2</sub>/E C<sub>2</sub>/E A<sub>2</sub>/E B<sub>2</sub>/E C<sub>2</sub>/E

E<sub>2</sub> sus2 C<sub>2</sub>/E

D<sub>2</sub>/E C<sub>2</sub>/E A<sub>2</sub>/E B<sub>2</sub>/E C<sub>2</sub>/E

P.M.

Esus2 C5/E N.C. 6 7 E5 (end Rhy Fig 1)

Verse Em9 Gmaj7 A5 Em9 Gmaj7 A5

1. What's left for me to see? In my ship I sailed so far  
 2. Who knows what's re - al - ly true? They say the end is so near

Rhy Fig. 2 (end Rhy Fig 2)

let ring . . . . . let ring . . . . . let ring . . . . . let ring . . . . .

w/Rhy. Fig. 2 Em9 Gmaj7 A5 Em9 Gmaj7 A5 w/Rhy. Fill 1

What can the an - swer be? Don't know what the ques - tions are  
 Why are we all so cruel? We just fill our - selves with fear.

Pre-chorus A5 G/A F/A A5 G5/A F5/A

And af - ter all I've done, still I can - not feel the sun.  
 And heav - en and hel. will turn, al. that we love shal. burn.

P.M. P.M.

Rhy. Fill Gtr.

T  
A  
B

B C/B B C/B B C/B NC

Tell me, save me, in the end our lost souls must re - pent  
Hear me, trust me, in the end our lost souls must re - pent

Rhy Fig. 3 tend Rhy Fig. 3) Rhy Fig. 4 (end Rhy Fig. 4)

all notes vib

PM PM

Chorus  
w/Rhy Fig

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E Esus2 C5/E

I must know it is for cer - tain, can it be the

D5/E C5/E A5/E B5/E C5/E Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

ra - no - co, out As ong as the wind will blow

Esus2 C5/E N.C. w/Rhy Fig. 2 (2nd time only) E5

I'll be search - ing high and low

Guitar Solo  
Gtr 2 N.C.

ra - no - co

ra - no - co

Rhy Fig. 1

NC

A

B



The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with various musical notations including eighth notes, quarter notes, and rests, some of which are beamed together. The second system continues the melody and includes a guitar accompaniment part below the staff, indicated by a guitar icon. The guitar part consists of a series of numbers (10, 12, 17, 19, 20) representing fret positions, with some numbers grouped by brackets and others by wavy lines indicating bends or vibrato. The score is labeled 'The Rose Tree' at the top right.

w/Rhy. Fig. 3 (3 times) play single

B C/B  
 13-24 18-20 19-17 20-19 17-15 17-16 15-17 16-17 18 18-17 19-20 18-19 17-19 17-20 19

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The piece begins with a treble clef and a key signature of one sharp. The melody is written in the upper staff, and the bass line is written in the lower staff. The piece is in 2/4 time. The score includes a repeat sign at the beginning and a double bar line at the end. The title 'The Rose Tree' is written above the staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Above the staff, the chords B, C/B, B, and C/B are indicated. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. The bass line includes fingerings (17, 18, 14, 15, 10, 14, 15, 14, 13, 10, 14, 17, 10, 18, 20, 17, 20, 13, 22, 23, 20, 22, 23, 20, 18, 17, 20, 19, 17, 20, 18) and dynamic markings (full, 1/2, 1/2). The score is labeled 'The Rose Tree' at the top right.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melody with various ornaments, including a 'rake' (a series of sixteenth notes) and a 'rake' (a series of sixteenth notes). The bottom staff is in bass clef and contains a bass line with a 'rake' (a series of sixteenth notes). The score is divided into two systems by a double bar line. Above the staves, there are labels for chords: 'B' and 'C/B' (C major with B in the bass). The first system is marked with a '6' and a '3' (triple). The second system is marked with a '7' and a 'rake'. The bottom staff has a 'rake' label at the end. The score is written in a style typical of early 20th-century musical notation.

w/Rhy. Fig. 4  
(8va) B C/B N.C.

w/Rhy. Fig. 1 (1st 3 measures)  
Esus2 C/E D5/E C5/E A5/E B5/E C5/E Esus2 C5/E

N.C. loco Gtrs. 1 & 2

w/Rhy. Fig. 1 (1st 4 measures) (play 3 times)  
Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

Esus2 CS/E

18 17 20 19 17 16 17 18 20 17 18 17 (21) 17 20 18 17 20 18 16 17 18 20 17 18 17 20 18 17 20

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

17 20-19-17-20-19-17-10-17 15-17 17-16-14-16-14-16-17 17-16 14-16-17 15 17-14 14-16-17 12-10-10 16-15-16

\* random slide

[illegible]

w/Rhy. Fig. 1 (1st 8 measures)

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

P.M.

\* Approximate notes for first beat of phrase.

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

8va rake rake

Esus2 C5/E D5/E C5/E A5/E B5/E C5/E

Esus2 C5/E N.C. w/Rhy. Fill 3 E5

Rhy. Fill 3

harm.

Gtr. 1

harm.

T

A

B

(2,3)